AN INTERPRETATION

OF

Porulatikaram

OR

Grammar of Tamil Literature

OF

THOLKAPPIYAM

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PREFACE

Porulatikaram has been originally merely a book of valuation of various forms of Tamil literature. Latterly it seems to have been converted into a practical book of religious sanction in which were inculcated binding rules of social economy and marriage forms to which varying degeeds of civic privileges were attached. As regards nomenclature in the book, popular words were avoided; if popular words were used at all they were used in manifold and conflicting senses, all of them uncommon.

The commentators are conflicting, and do not aim at clearness. Even the same commentary is not consistent throughout. The chief note of the commentaries is mystification and purposive intrusion of current prejudices.

The interpretation presented here is merely tentative and experimental. The elucidation does not presume to be final.

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CONTENTS.

An Interpretation of Porulatikaram
OR GRAMMAR OF TAMIL LITERATURE OF THOLKAPPIYAM

Porulatikaram is the name given to the third division of the famous Tamil Classic Grammar known as Tholkappiyam. Tholkappiyam is said to be so named from the sage Tholkappiyar, the supposed author of the book.

The first division of Tholkappiyam, known as Eluttatikaram (எழுத்ததிகாரம்) deals with the Orthography of the Tamil language. The second division known as Collatikaram deals with the Etymology and Syntax of that language. As regards the third division, Porulatikaram, with which we are here concerned, the name Porulatikaram literally means division of literature, as the word 'porul' here means 'literature or thought conveyed by poetry.'

Though according to the strict meaning of the title, the book, ought to deal only with literature, though it might incidentally treat of the life of the ancient Tamilians as the basis of that literature, in reality the major part of the book deals with the social, political, artistic, intellectual and spiritual life of the people.

The conventions in connection with the life of the people in its various branches, which are dealt with in the book, are of composite origin. The old indigenous traditions of the land and the Vedic and Buddhist practices that were imported into the Tamil Country from Northern India

constituted the two-fold origin of such conventions. It is to be noted that the language of this ancient people whose life and literature are explained in Porulatikaram is called 'the ancient language' (தொன்மொழி)* in the body of the book.

Conventional names of concepts in Proulatikaram

One reason why Porulatikaram is not clear to its readers is that the conventional labels of concepts occurring in the book are not used to denote distinct ideas. This illogical and unwholesome practice of the ancient authors using same words to denote a plurality of ideas has been the source of confusion and misunderstanding among the orthodox students of Porulatikaram. The grandeur of truths enunciated in Porulatikaram is much obscured by this confusion.

The words tinai (திணை), puram (புறம்), kalavu (களவு), karpu (கற்பு), marai (மறை), kaikkilai (கைக்கிளை), peruntinai (பெருந்திணை), ampal (அம்பல்), alar (அலர்), valakku (வழக்கு), porul (பொருள்), uripporul (உரிப்பொருள்), pirivu (பிரிவு), nul (நூல்), aram (அறம்), inpam (இன்பம்), pankan (பாங்கன்), kalan (களன்), kalam (காலம்), marapu (மரபு), and several others are all improperly used in Porulatikaram and its commentaries to denote a plurality of ideas. Hence unless these words are traced to their original and true meaning, there is no hope of an easy understanding of the great classic.

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* தொ. பொ. 550 "இழுமென்...தோலென மொழிவர்-தொன்மொழிப்புலவர்."

Topics treated in the Classic

In the earlier part of Porul-atikaram, in the first two chapters, there are two different ways of classification of what is known as 'porul.' In one classification 'porul' signifies concrete thing; in this sense *porul* is divided under three heads; *mutal, karu,* and *uri* (முதல், கரு, உரி,); *mutal* means real property or land; *karu* means personal property or chattels; and *uripporul** originally seems to have meant urimai or housewife.

In the other classification, *porul* means *tinai* or *kaikol,* which means conduct of life. Porul literally means 'idea' which is expressed in prose or poetry; and by the law of *akupeyar* (or metonymy) it came to mean life or practice of man—the basis of the poetic idea.

In this sense the Tamil Grammarians have divided life primarily into *Ulaka Valakku* (worldly life) and *Puleneri Valakku,* (spiritual or ascetic life).

Ulaka valakku again is divided into 3 divisions: *akam* (Proper and improper forms of love), *puram* (proper and improper forms of war and, †asceticism and honour, and *pannai* (art or விளையாட்டு).

‡*Puleneri valakku* is described in the last chapter of Porulatikaram. This chapter should have been originally

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* உரிமை முன் போக்கி யல்லால் ஒளியுடை மன்னர் போகார். (சீவக சிந்தாமணி. நா. மக. 243.)

† There is no doubt overlapping in division of topics in Porulatikaram.

‡ This is law of arivar (referred to in "பார்ப்பாரறிவர்" of தொ. பொ. 509) or "uyarntor" of தொ. பொ. 647.)

designated 'Nul-Marapu' (நூன்மரபு). This title is by mistake of copyists of manuscripts transferred to the first page of Eluttatikaram, where the commentators have wrongly assumed it to denote 'எழுத்து மரபு'—the subject matter of the first chapter of *Eluttatikaram.*

Of the subdivisions of Ulaka Valakku, love is divided into 7 ways or *kaikol*; war or way of acquisition of property or fame is divided into 7 ways; while under the head of *pannai* or art, the eight emotions are described as sources of the art of expression by gesture (மெய்ப்பாடு: acting or dancing).

The chapter on *uvamaviyal* (உவமவியல்)or rhetoric is a subsidiary part of *cheyyul-iyal* or the chapter on prosody; while *cheyyul-iyul* is the leading or central chapter of the book, as all other parts of the book treat of various elements or organic parts of poetry. These various elements are enumerated in the first sutram of Cheyyuliyal known as the grouping or classifying sutram (தொகைநிலைச் சூத்திரம்.)

Condition of Kaikol or Tinai

It was said before that one way of division of 'porul' was into *mutul, karu* and *uri.* The basic reason for this division of 'porul' is the fundamental and two-fold need of man, concupiscence (இன்பம்) and hunger (பசிப்பிணி). Man was in early society engaged in incessant struggle to procure food, cattle and fertile soil to secure against hunger and also to get absolute dominion over woman (கற்பின் மூலம்) to secure against the recurring and peremptory need of concupiscence.

As far as attempt to secure woman was concerned, there were her parents who stood in the way of a stranger trying to bring their daughter under his exclusive dominion; for they wanted the presence of their daughter to console them in their house as well as to render useful service to them; so the parents were impelled by their natural affection to confine their daughter to their home (*ircerivu* இற்செறிவு அல்லது சிறை); but the daughter being captivated by the amorous attentions and courting of the stranger would have clandestine engagements with her lover; and if the father would not condescend to yield to her natural inclinations, would manage to elope with her lover. This elopement was called *utanpokku* (உடன் போக்கு). If marriage was effected on foot of this elopement it was known as 'palai' (பாலை.)* The application of the word 'palai' here is quite distinct from conjugal separation as an element of *natuvanaintinai*. *Utanpokku* is called 'palai'† because it is separation of the bride from her parents, (known as seduction in English law). This form of independent marriage legalised according to *Thonneri* or old law of the land is referred in the 15th sutram of the first chapter,

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*Nachinarkkiniya's commentary on the sutram "காமஞ் சாலா" has "பாலைப்பொருளாகிய பிரிவெல்லாம் கூறி, அப்பகுதி யாகிய கொண்டுதலைக் கழிவின்கண்"

† It is to be noted that *palai* is known as 'நடுவணது or proper form in தொ. பொ. 2. and is not enumerated with முல்லை, குறிஞ்சி etc. in sutram "மாயோன் மேய."

Ilampooranar supports this view.

as *kondutalaik-kalital* (= elopement). The first chapter of Porulatikaram is mainly devoted to the method of treatment in literature of the various emotions surging out of this condition (நிலம் அல்லது திணை) of elopement-marriage.

Incidentally the civic privileges of higher study, enrolment in the army, service on the king's embassy are said to attach themselves to this form of marriage. Besides the emotions pertaining to the elopement form of marriage, other emotions pertaining to the improper or abusive forms of conjugal union are also treated in the first chapter. They are designated as Kaikkilai and Peruntinai.

These improper forms of marriage are referred to in the chapter on *poruluiyal* which deals with erroneous or quasi-regular forms of marital topics. The 17th sutram of that chapter is as follows:

வேட்கை மறுத்துக் கிளந்தாங் குரைத்தல்
மரீஇய மருங்கின் உரித்தென மொழிப.

Translation: Utterances of pretences of love without any reserve or modesty and without any corresponding love in the heart come under the category of improper forms of marriage, but recognised to be legal by the law-givers of the society. Kaikkilai is defined in 50th sutram of the 1st chapter: When the girl is too young to respond to the love of the male and the man alone utters professions of love and is love-sick, the improper form *kaikkilai* is said to arise.

Peruntinai is defined in 51st sutram: The coercive method of threatening to commit suicide by jumping from a height such as the top of a palmyra tree or summit of a hill, in order to compel consent in giving a girl in marriage, the attempt to marry an older woman, marrying on account of brutal love or having committed the sin of rape—from these cases arises the improper union of *peruntinai*. 1

Analogy of nomenclature in Collatikaram

As full forms of noun and verb (பெயர், வினை முற்று) are distinguished from defective forms of *itai* (இடை) and uri-i-col (உரிச்சொல்) which are designated as Vali-marunku-c-col (வழிமருங்குச் சொல்), so in Porulatikaram Kaikkilai and Peruntinai are known as marunku-t-tinai or tortuous forms of marriage and distinguished from the estimable form of *natuvanaintinai or anpin-aintinai* (marriage on account of mutual love).

So also in the 2nd Chapter on conduct of life in its acquisition branch, the first five paths of Vetchi (capture of enemy's cattle), Vanchi (capture of enemy's territory), Ulinai (உழிஞை) (capture of enemy's fortress), Tumpai (defensive war in the heart of one's country), Vakai (camp-fight at the frontier as well as police and judicial administration) constitute the proper form of acquisitive life (corresponding to anpin-ainti-nai); while *patantinai* (artistic pursuit, and merriment of festivities in peace), and *kanchi* (imperfect courage and defective

1. மடலேறுதல் might be a corrupt form of [illegible]: frenzy of love leading

renunciation) form the improper forms of material or acquisitive life (புறத்திணை).

Anpin-aintinai

The reason why 'anpin-aintinai' is so called is a puzzle to inquiring minds. It is often said that kalavu alone is anpin-aintnai being based on mutual love and that karpu is not so. But Ilampuranar in his commentary on the first sutram of karpiyal says that karpu also is entitled to be defined as anpin-ain-tinai as kalavu, defined in the first sutram of kalaviyal.

Now there are two forms of marriage named karpu defined in the first and second sutrams of the chapter on Karpiyal; also a close study of the sutrams of Kalaviyal discloses to us the existence of three forms of varaivu (marriage-binding ceremony) coming at the end of courtship (=களவு): they arise under the following conditions:

(1) When varaivu is performed before revelation of mutual love; (here the fact of marriage also is kept concealed from girl's parents as much as the preceding courtship) (2) Where varaivu is performed, after revelation, by the ceremonies of whisper (அம்பல்) and publication (அலர்) at the instance of the bridegroom as mutalvan (or yajaman or leader of the ceremony); here the sanction of the girls' parents is not obtained for the ceremony. (3) When the ceremony of acceptance of the girl by the bridegroom at the hands of her parents is effected; here no karanam or Vedic ceremony is per-

formed. This, the third kind of kalavu, is described as karpu in the following sutram (499) in cheyyul-iyal.

மறை வெளிப்படுதலும் தமரிற் பெறுதலும்
இவை முதலாகிய இயனெறி திரியாது
மலிவும் புலவியும் ஊடலும் உணர்வும்
பிரிவொடு புணர்தலும் கற்பெனப் படுமே.

This karpu which comes on foot of courtship is to be distinguished from 'karpu' defined in the first sutram of Karpiyal.

Now altogether there are five forms (the above-shown two forms of karana-karpu and three forms of kalavu, of which one is kalavu-karpu) entitled to the title anpin-ain tinai. All these five are meant by the expression natuvan-ain-tinai.

But commentators finding the impropriety of applying the name of the middle form of mutual love to the form of karpu which was defined in the first sutram of Karpiyal and which was not based on mutual love thought that the five tinais were the five sources of conjugal emotion known as meeting (புணர்தல்), patient waiting (இருத்தல்), lamentation (இரங்கல்), peevish complaint (ஊடல்) and distant separation (பிரிதல்). But as distant separation is not a distinct source of conjugal emotion for the bride, apart from mullai or patience and as there was another school of poets which enumerated only four *tinais* this reason of five sources could not be judged a proper one for the name.

The real reason might be that there were recognised originally only three *tinais* of akam and that *anpin-aintinai*

was considered merely as a platonic form of love. The five sources of delight according to this reason were those counted in the stanza of Kural:

> * கண்டு கேட்டுண்டு யிர்த்துற்றறியும் ஐம்புலனும்,
> ஒண்டொடியாள் கண்ணேயுள.

While this was the early reason for the name, the literary exigency of later days induced the choice of number 14 (because there were 14 worlds) for the classification of conduct of life both in concupiscence (அகம்) and acquisition (புறம்), and consequently the number 7 was chosen for the division of the path of concupiscence (அகம்). At this time the above-shown three forms of kalavu-karpu and two forms of karana-karpu must have been counted along with Kaikkilai and Peruntinai in order to make up the seven forms of marriage.

* Woman is the source of all the five sense-delights of man; sight of physical form, hearing of gentle speech, dining food at the wife's hands, smelling the scent of love proceeding from her tuft of hair and other features of her body and physical contact with her limbs as hair, hands, etc.

CHAPTER II. of Porulatikaram (புறத்திணை)

The 2nd chapter of Porulatikaram treats of various kinds of human dealing with property. Seven such kinds are dealt with; namely vetchi, vanchi, ulinai, tumpai, vakai, kanchi, and patantinai.

The first three kinds deal with wars for acquisition of property of neighbouring tribes while *tumpai*, the 4th kind deals with defensive war with army of *caturankam*.

Various topics in connection with cattle-lifting or capturing the chief moveable property (karupporul)—the cattle—of the enemy tribe are described under vetchi-t-tinai. Fight for recapturing the cattle forcefully removed by one tribe from another is also described under the name of *karantai* along with vetchi.

Vanchi (வஞ்சித்திணை)

Under this head is described the aggressive war for conquering the territory (mutar-porul) belonging to the neighbouring prince.

Ulinai (உழிஞைத்திணை)

The object of the military activity of the tribe under this head is besieging the fortress of the enemy with a view to get possession of it.

Tumpai (தும்பைத்திணை)

While the engagements relating to the previous three purat-tinai were aggressive and undertaken beyond the frontiers, the war in connection with tumpai-t-tinai

was defensive and the scene of warfare was in the heart of the territory defended as of right.

Vakai-t-tinai (வாகைத்திணை)

Activity under this head was plural and composite. As far as military activity was concerned, camp-fight (பாசறை யுத்தம்) is the topic dealt with herein. The other kind of activity treated under the head of Vakai-t-tinai was policing one's own territory and administering justice (காவலும் தண்டமும்).

As the economic welfare of the commonwealth depends on the successful pursuit of peaceful avocations by various castes in the territory, the vigorous enterprise of the various castes is also described under the head of *vakai*. *Aram* or religion and commencement of asceticism by kings are also described here.

Kanchi and Patantinai.
(காஞ்சியும் பாடாண்டிணையும்)

These two topics are technically considered the abusive forms of the other five tinais which are supposed to contsitute the path of glory or healthful activity of the tribe.

Hence *peruntinai* is said to be the analagous form of Kanchi, and Kaikkilai is compared to *patantinai*.

Kanchi (காஞ்சித்திணை)

The imperfect renunciation of widows and widowers

and engagements where ideal courage is not shown by soldiers are described under this head.

Patantinai (பாடாண்டிணை)

The religious activity of the tribal poets and the civic ceremonies, festivals and pompous public displays—all involving merriment of peace are described under this head.

Object of setting off each one of the elements of *aintinai* against a corresponding tinai of the first five normal topics of *puram*.

This was simply to indicate that the topics dealt with under the first five *kaikol* or paths of conduct in puram were as approved and laudable as the just or *aintinai* form of marriage, in the field of *akam*. This meticulous comparison is no doubt a conceit of wild taste; but the time-honoured method of pointing out curious analogies did not shrink at being meticulous.

Science and Philosophy: முதுமொழி

The second division of Porul-atikaram *puleneri valakku*, is treated in the last chapter—chapter on marapu. What is distinctively known as marapu or porul relating to this division is explained in sutrams 94 and 104 of this chapter.

வினையின் நீங்கி விளங்கிய அறிவின்
முனைவன் கண்டது முதனூலாகும். 94.
மறுதலைக் கடா அ மாற்றமும் உடைத்தாய்த்
தன்னூலானும் முடிந்த நூலானும்

ஐயமும் மருட்கையுஞ் செவ்விதின் நீக்கி
தெற்றென ஒரு பொருள் ஒற்றுமை கொளீ இத்
துணிவொடு நிற்றல் என்மனார் புலவர். 104.

These may be rendered in English as follows :

'A philosophic treatise which generally deals with the Ultimate Cause and first principles (முதனூல்) is generally a creative work made by a sage whose intellect has been freed from the clouds of ignorance and sin.

Such a work would mention the objections which might be advanced against its conclusions and meet such objections; the doubt and puzzles regarding the fundamentals propounded in that work and similar authoritative works of the same school should be dispelled by proper argument in support of its propositions. Moreover there should be unity and consistency in the propositions enumerated in the school and the author should be assured of the certainty of his conclusions. So the wise have declared.'

In the last chapter of Porulatikaram there are several verses dealing with meanings and explanations of words which ought properly to be placed in Collatikaram; those dealing with *sutram* and *urai* ought to come under the chapter on prosody.

Owing to the confusion due to the misplacement of various sutrams in the chapter on marapu, the true scope of Marapu is not clear. As various sutrams dealing with scientific and biological matter are found in this chapter which cannot be transferred to any other chapter

and as the sutrams unconnected with biology can be properly removed to other chapters in the book, we may conclude that the chapter on Marapu was originally allotted for the biological and philosophic matter.

Pannai

The third part of Ulakavalakku known as pannai or art of gesturing (including acting and dance) seems to have been known by the conventional name 'Nataka valakku'. This topic is dealt with in the 6th Chapter of Porulatikaram entitled the chapter on gesture or meippatu. The gestures relating to love and other feelings are graphically named and classified in this chapter.

Self-control or natuvunilai being the peaceful attitude of puleneri (way of wisdom or Yogam) is considered negation of emotion and consequent gesture; hence it is not counted among emotions; and only eight instead of nine emotions are treated as giving birth to gesture.

Prosody and Rhetoric

The central or leading chapter of Porulatikaram is the 8th chapter which treats of various forms of verse and the kinds of topics that might be treated according to the conventions of the world of poets. As Porulatikaram was intended not so much to educate the public in the matter of literary criticism as to attempt to be a guide for the profession of poets as a class, all the various details of poetic composition are described in this chapter.

As rhetoric is an important branch of the style of poetry, this is specially treated on the chapter on Uvama-iyal or metaphor.

Basis of classification of poetry in Porulatikaram

Poetic composition in Tamil is primarily of 3 sorts: (1) Landscape or picturesque poetry; in which the beautiful aspect of nature, (land, season and weather) is graphically described; (2) Pastoral poetry pertaining to the habits of rural tribes animals and birds in particular regions and rustic modes of offering worship to Gods peculiar to those regions. (Karupporul) (3) Lyric or emotional poetry portraying feelings of love, valour, desire of fame etc. (Uripporul).* Each of these three kinds is again divided into 5 *tinais*. The names of the five tinais are kurinchi (hill land), mullai (pasture land), marutam (fertile river valley) neital (fisheries and sea-border), and *palai* (uncultivable soil). The technical names have natural meanings when applied to the division of poetry belonging to landscape (mutarpoul). Their meanings are somewhat strained when they are used to denote the particular kind of poetry dealing with local tribes, animals, birds, trees of each of the five kinds of soil.

When applied to designate emotional poetry, these words are purely technical. Pratically the words, Kurinchi etc., are appropriated to the sphere of love-poetry alone.

Meanings of the five tinais when designating love poetry.

Kurinchi refers to songs of joyous meeting of lovers; mullai denotes songs of patient waiting of the loving heroine for realisation of her hopes in love; palai denotes the description of grief of separation of lovers; marutam denotes the poetry of expression of mood in love-quarrels; and neital denotes cries of lamentation of lovers in their despondent moods.

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* Sutram 520 in chapter on prosody distinguishes between *porulvaki* (general human feelings) and *uripporul* (feelings of sexual love and possessive instinct), both constituting the true stuff of poetry. Distress, joy, friendship, strife politeness or hospitality etc. are mentioned as instances of general feeling.

General aspects of Kalavu and Karpu

" Fraud and uprightness"

From very ancient days in India in the South as well as in the North there has been raging a hot controversy over the question of the superior efficacy between home life (இல்லறம்) and ascetic life (துறவறம்). The advocates of home-life might be termed positivists or protestants, for they protested against the more ancient practice of *tapas* or asceticism ; as they cared more for the visible immediate welfare of people while they lived in this world they were called positivists (those who cared for ulakavalakku); while the ascetics were those who followed the path of heaven or renunciation (pulanerivalakku —the path of arivar or ascetics). The disciples of each path in their vehemence of temper applied vilifying appellations to the ideals of conduct valued by the opposing school of thought. In this manner arose the term "Kalavu" (fraud). Home-life was named 'kalaviyal' or way of fraud by the ascetics. As the Buddhists and Samanas were deadly enemies to home-life we may presume they coined this opprobrious epithet. Both the sects on the other hand appropriated the term 'aram' or path of righteousness to their ascetic mode of life.

The above-said inferences are supported by the introductory words of Parimelalakar in his commentary on the chapter on "Kallamai" or absence of fraud in Kural. These words are :

"As far as home-livers or house-holders are concerned, it may be proper for them in certain approved cases to acquire property by the deceitful practices of gambling from their agnates. But it is a heinous offence for an ascetic even to dream of such a practice. Hence this quality of Kallamai appertains to the path of asceticism."

In another context, in commenting on the stanza "தவஞ் செய்வார் தங்கருமஞ் செய்வார் மற்றல்லா—ரவஞ் செய்வா ராசையுட்பட்டு," Parimelalakar says, "Those who renounce the home-life in order to walk on the path of asceticism are true to themselves. Others who make themselves merry with worldly pleasures derivable from wealth and woman are ensnared in the net of greed and do seek ruin to their souls." The implication in this passage is that house-holders liable to indulge in mirth are defrauding their soul of its due goal of ascetic virtue.

From these quotations we see that the householder's life was looked upon with contempt and sneer by the ascetic philosophers and was regarded as a path of fraud or "களவியல்" (*kalaviyal*) by them.

The commentator of Iraiyanar's 'kalaviyal' gives a different meaning to "kalaviyal." He no doubt agrees with the view that the married life is deletrious to the health of the soul but ceases to apply the opprobrious epithet to that life. He says that the praises purporting to be bestowed on the house-holder's life in that book are not genuine and are intended to mislead with good intention

a faithful disciple seeking after pleasures of home-life. In order to obtain the ideal girl, the disciple is advised to do penance. The disciple with full faith in the preceptor's beguiling piece of advice does penance and the goal of life—the bliss of heaven—far superior in value to the merriment of home-life is attained by the disciple. Hence the expression *kalaviyal* is applied to the well-intentioned and fraudulent method of inculcating really false lessons on the subject of home-life.

This interpretation of Nakkirar with its subtle cunning debars the application of the opprobrious appellation to home-life which others before gave to it.

The advocates of home-life on the other hand gave it pleasing names of *Karpial* and *Aram*. Their meaning was that as the married lady faithfully obeyed the religious commands of hospitality and compassion to the poor while dwelling with her lord in his roof, she was following the proper path of virtue and the home-life which the husband lived with her was not a sinful path as the ascetics said, but a meritorious path leading to the goal of heavenly bliss.

When the advocates of home life acquisced in the application of 'kalaviyal' to the path of home-life, they gave a different meaning to the designation—the meaning of mode of marriage by secret courtship. This meaning was held appropriate at the time because the prevailing mode of marriage in the Tamil country then was marriage

on foot of mutual love which was formed and encouraged during the days of secret courtship.

At the same time the word 'Karpu' was restricted in its application to the mode of marriage after courtship which was celebrated with the consent of girl's parents.

While home-life was thus alternately designated path of kalavu and path of karpu by rival philosophers, in the old genuine Tamil tradition it was known as *anpin-ain-tinai*. This is the expression which the author of Porulatikaram has chosen to use in the first sutram of 'kalaviyal' to designate the normal indigenous system of marriage. In the Kural stanza "அன்பும் அறனும் உடைத்தாயின் இல்வாழ்க்கை, பண்பும் பயனும் அது," the commentator interprets 'அன்பு' as husband's fidelity to wife. In the Kural stanza "பெண்ணிற் பெருந்தக்க யாவுள கற்பென்னும், திண்மையுண்டாகப் பெறின்," the author appropriates the word 'karpu' to the wlfe's fidelity to the husband. The word 'அன்பு' in the expression 'அன்பினைந்திணை' of Porulatikaram means mutual love so that 'anpu' in Porulatikaram includes 'Karpu'.

When mutual love is the basis of marriage the form of marriage is said to be "kalavu". When gift of the girl by the parents is added to mutual love the form of marriage is said to be 'karpu'. Both these forms come under 'Anpin - ain - tinai'

When 'karanam' or Vedic ceremony is the basis of marriage it couuld not be said to be 'karpu' if unsupported by courtship which is evidence of mutual love. But when Ilampooranar gives the appellation *anpin-ain-tinai*

to the form of marriage defined in the first sutram of karpiyal and when in the sutram the word 'karpu' is given an extended meaning so as to include marrige arising merely on a *karanam*, or vedic ceremony, the original & proper meanings of *anpu* and *karpu* are lost sight of. Hence confusion in the students' minds of what the author and commentator say in Porulatikaram. This wrong use of *karpu* in the first sutram of 'karpiyal' and the wrong application of *anpin-ain-tinai* by Ilampooranar ignore the distinction made in Ahattinai chapter between *natuvan-aintinai* and the abusive forms of *kaikkilai* and *Peruntinai*. Hence we do not know what the author or commentator means in very many places in their writings.

Karpu as a necsssary incident of Kalavu.

The word 'Karpu' was a very old word in Tamil literature ; it was one of the necessary incidents of courtship in mutual love. It was distinguished from the natural bashfulness or modesty of a woman as consisting in renouncing her general quality of *nan* (நாண்) in making court-ship to her sweet-heart. The following sutram of Kalaviyal chapter in Porulatikaram is to be noted.

உயிரினுஞ் சிறந்தன்று நாணே நாணினுஞ்
செயிர்தீர் காட்சிக் கற்புச் சிறந்தன்று எனத்
தொல்லோர், கிளவி புல்லிய நெஞ்சமொடு
காமக்கிழவனுள் வழிப்படினும்
தாவினன் மொழி கிழவி கிளப்பினும்
ஆவகை பிறவுந் தோன்றுமன் பொருளே.

[Translation of the the sutram :

The natural modesty or coyness of a girl is more valuable than life to her. Loyal subordination of her individuality to her lover, dictated by her faultless sense of wise restraint is yet more valuable than her coyness-this is a saying of traditional wisdom—if the lady, during her period of courtship, having this maxim at heart, proceeds to the place where her lover happens to be found —and if she expresses words of endearment and affection to him—and acts otherwise similarly—on all these occasions—her conduct assumes—approvable forms of life).

Here *Karpu* is used in the sense of loyalty and is emphasised as the most valuable trait in *Kalavu*.

Another conspicuous note of 'Kalavu' is absence of sexual contact during the period of courtship. The order in the enumeration of the four *tinais* (sources of conjugal felicity) in the sutram commencing with the words "mayon-meya" confirms this point. The order there is " Mullai, Kurinchi, Marutam', Neital." "Mullai is *iruttal* or patient waiting for the time of varaivu (=marriage publishing ceremony); and it also designates 'Karpu'. The implication of this order of enumeration is that in the ancient form of *Kalavu*, sexual meeting was not a recognised incident in literature as well as in life.

As against the opinion of the commentator of Iraiyanar Akapporul that *Meyyuru punarcci* or sexual meeting was a necessary incident of courtship and not merely *Ullap punarcci* or moral concord of mutual love, this sutram 4 of Kalaviyal of Porulatikaram may be set off :

நாட்ட மிரண்டும் அறிவுடம் படுத்தற்குக்
கூட்டி யுரைக்குங் குறிப்புரையாகும்.

Translation: In order that the minds or souls of the lovers engaged in courtship may unite in harmony, no words are used by them, but their eyes are significant of inward affection by means of their emotional gaze.

The significant notes of *Kalavu* are mentioned in 9th sutram of Kalaviyal:

வேட்கை யொருதலை யுள்ளுதன் மெலிதல்
ஆக்கஞ் செப்பல் நாணுவரையிறத்தல்
நோக்குவ எல்லாம் அவையே போறல்
மறத்தல் மயக்கஞ் சாக்காடு என்றச்
சிறப்புடை மரபினவை களவென மொழிப.

[Translation: Assured love or love concentrated upon the chosen lover, pining, being emaciated, expression of hope of fruition of love by consummation of marriage, losing coyness on account of sole loyalty to the lover, dreaming constantly of his or her lover, forgetfulness of current duties of life, faintness, death of consciousness to anything except remembrance of associations connected with the lover: these are the valuable notes of Kalavu.]

Karpu

A question was raised by the ancient authors whether a married lady could maintain her propriety in resenting her husband's desertion of her in favour of a concubine; one school of authors answered that under any circumstances the woman was bound to have unquestioning loya-

lty and Kannaki of *Cilappatikaram* was remembered as an exemplar.

Another school of authors held that the wife could be peevish and quarrelsome with her husband for his misbehaviour and could not be expected to maintain uncomplaining attitude of mind like Kannaki. This school did not condescend to think at all that the husband's character is repehensible. Hence in *karpiyal* of Porulatikaram the topic of separation of a husband from his wife to the company of the concubine is dealt with as an ordinary incident of home-life. When unapproved forms of marriage like Kaikkilai and Peruntinai (as forms of falsehood and error) were raised to the dignity of 'karpiyal' by the accompanying ceremony of Karanam, the authors had to acquiesce in such corrupt methods of literary device; for such marriages engender degrading ideas about the ideal of married life. Such unapproved marriages were common both to *tonneri* or indigenous system and vedic or imported system. It is with reference to the elevating method of 'Karanam' that the sutram "பொய்யும் வழுவும் தோன்றிய பின்னர் ஐயர் யாத்தனர் கரணம் என்ப" was composed. This sutram does not refer to the local practice of the Tamil country alone. But it is a statement of general application to the prehistoric conditions of both north and south India.

The appellations Karpu and Kalavu

One curious feature in connection with the use of these words is that the prima facie ignoble appellation 'Kalavu' denotes unsullied conjugal life of mutual love

and affection, and that the commendable appellation 'Karpu' denotes a mode of conjugal life in which association of the male partner with a concubine is a normal incident of married life. To inquire how this has arisen among Tamil authors is an interesting pursuit. Perhaps the literary practice was set on foot by the dependent poets of the court where princes could not be checked in their unreasonable behaviour of resort to concubines.

The 28th and the three last sutrams of Kalaviyal

28. காமக்கூட்டந் தனிமையிற் பொலிதலில்
தாமே தூதுவ ராதலும் உரித்தே.

Translation : As courtship thrives best when unassisted by comrades, it is but proper for the principal parties-the lovers-to approach each other alone in order to communicate their inclinations towards each other.

This stanza shows that courtship in actual life did not require the services of *pankan* or *toli* ; and that these were mere creations of literary convention for dramatic purposes.

48. அம்பலும் அலரும் களவு வெளிப்படுத்தலின்
அங்கு அதன் முதல்வன் கிழவன் ஆகும்.

As ceremonies of 'whisper' and 'publication' are intended to announce courtship or secret love, the Yajaman or master of the ceremonies is the bridegroom himself; the marriage takes place in the house of the bridegroom.

As the father of the girl is not the master of the ceremony, the ceremony is not known as கற்பு or அறநிலை. It is to be noted that the Vedic Brahma marriage is known in Tamil as அறநிலை because in that the girl's father is the master of the ceremony, and perhaps the ceremony is in his house. So 'கற்பு' has two meanings in Porulatikaram; one, as meaning loyalty to husband, and the other, as meaning the ceremony of gift of the girl by the father.

In the former sense the word 'Karpu' is associated with any form of marriage either one with karanam or one not with karanam. In the latter sense, the word is applicable to any form of marriage where the girl is handed over by the father to the bridegroom either on foot of Kalavu or with Karanam where there has been no courtship.

49. வெளிப்பட வரைதல் படாமை வரைதல்
ஆயிரண் டென்ப வரைதலாறே.

In the kalavu form of marriage there are two modes of creating the status of marriage: marriage with publication and secret marriage.

From this we see that *kalavu* is not an irregular or unsocial union of the opposite sexes, but always has the goal of marriage and consummation after a period of courtship.

*50. வெளிப்படை தானே கற்பினொ டொப்பினும்
ஞாங்கர்க்கிளந்த மூன்று பொருளாக
வரையாது பிரிதல் கிழவோற்கில்லை.

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* An alternate explanation is given in appendix.

Though marriage by whisper and publication (அம்பல் and அலர்) at the bridegroom's house creates status of marriage like the one celebrated with karanam or vedic ceremony at the father-in-law's house, yet to derive the benefit of civic privileges of higher study, enrolment in the army, and service on the king's embassy, the kalavu form should have as an additional requisite 'தமரிற் பெறுதல்' or, the symbolic ceremony of the girl being handed over by the father to the bridegroom.

This sutram confirms the surmise that Porulatikaram is not merely grammar of literature, but also has been a law book. Hence rules of caste are inserted, though inappropriatley in the last chapter on Nul·marapu treating of *Pulenceri valakku*.

197-th sutram in chapter on Cheyyul or prosody.

பார்ப்பார் அறிவர் என் றிவர் கிளவி
யார்க்கும் வரையார் யாப்பொடு புணர்ந்தே

The scope for priests of privilege of advice and initiation of religious formula of grace does not extend to all the members of a family which happens to be under the spiritual guardianship of the two classes of priests—parppars or protestant house-holder priests and arivar or the ascetic priests (Buddhists and Jains).

The commentary of Naccinarkkinyar says that *arivar* are entitled to advise the lady of the house, and that *parppar* are entitled to advise the master of the house.

This sutram refers to sharing priestly functions among rival classes of priests in the country and reminds.

us of the current fashion among the Nattoo-k-kottai cetti traders of having Brahman priests for masters of the family and Saivite priests for ladies of the family. There is another way of division of priestly ceremonies. In certain families marriages and auspicious ceremonies are performed by Brahman priests and funeral ceremonies are performed by Saivite priests.

From this sutram also we see that Porulatikaram is not merely literary but also practical as having cared for the economic administration of society.

164-th sutram of cheyyul-iyal.

எழுநிலத் தெழுந்த செய்யுட்டெரியின்
அடிவரை இல்லன ஆறென மொழிப

79-th Sutram of Chyyul-iyal.

பாட்டுரை நூலே வாய்மொழி பிசியே
அங்கதம் முது சொல்லோடு அவ்வேழ் நிலத்தும்
வண்புகழ் மூவர்தண் பொழில் வரைப்பில்
நாற்பெயரெல்லை அகத்தவர் வழங்கும்
யாப்பின் வழியது என்மனார் புலவர்

The word நிலம் in the above sutrams is used in the sense of form of verse or kind of matter dealt within the various forms. This classification is artificial. While *tinai*, in akattinai and purattinai, though meaning land, is used in the sense of general condition or basis of poetry ; here the classification is scientific.

APPENDIX

A conjecture with regard to the original meaning of Tinai of Akam and Puram

The chief conjugal tinai seems to have been *palai*; and the chief practical or ethical tinai seems to have been vakai.

Palai comprised all the modes of conjugal life; and these were four: (1) Occasion of sexual meeting generally at night strictly concealed from the notice of other inmates and dependents of the home; this was known as kurinchi or kalavu.

(2) Occasions of both husband and wife being engaged in cordial hospitality to guests and preceptors; as sexual merriment was renounced, during these occasions, it was known as Karpu (originally discipline); this was otherwise called *mullai*.

3. Occasion of pining for love duriug evenings: this was known as irangal or neital.

(4) Occasion of peevish quarrel between the couple and the consequent soothing (ஊடலும் உணர்த்தலும்); this was known as *marutam*.

Palai itself was otherwise known as *anpin-aintinai*, for the five sources of delight mentioned in கண்டு, கேட்டு, உண்டு, உற்று, உயிர்த்து அறியும் ஐம்புலனும் ஒண்டொடியாள் கண்ணேஉள were said to constitute *aintinai*.

Afterwards by confusion the main division Palai and the four sub-divisions were said to constitute Anpin-

aintinai. Latterly this was alterenately known as Kalaviyal and Karpiyal.

Another mode of appellatian of akam.

Varaivu or the occasion of celebration of the marriage of the couple was fixed upon for this new mode of classification. The period before varaivu or the period of courtship was known as kalavu or secret engagement. This engagement in practice was in the home of the bride; but the romantic exigency of literary convention changed the scene to a grove beyond the limits of habitation.

The period after varaivu was known as karpu. It is significant to note that in cilappatikaram, the object of housing the newly married Kovalan and Kannaki was *manai 'aram';* hence the title of the kathai as manai *arampatutta katai*; for karpu was known also as aram.

Vakai

Vakai originally comprised the two modes of heroic life of war and the ascetic life of piety. *Vetchi, Vanchi, Ujinai, and tumpai*—the three aggressive campaigns and the defensive engagement were the four sub-divisions of the heroic life. There was no sub-division for the ascetic path of life. This shows that originally vakai was merely a military pursurit.

Patantinai—the king trying to acquire fame by the easy means of procuring a court-poet to sing his glory, and kanchi—various modes of imperfect renunciation of life as of a widow or widower and imperfect mode of

showing valour in battlefield were considered as abusive forms of active or manly life.

Vakai and Palai being ideal forms of life in their respective tinais were said to correspond to each other; hence other meticulous correspondences of the other tinais.

About privileges attached to marriage forms.

Alternate explanation of the following sutram:

வெளிப்படை தானே கற்பினொ டொப்பினும்
ஞாங்காக் கிளந்த மூன்று பொருளாக
வரையாது பிரிதல் கிழவோற்கில்லை.

'Though consummation of the Kalavu or indigenous style of courtship—marriage by means of ceremonial announcement by the method of whisper or publication (அம்பல்-அலர்) is equal in legal effect of creation of marital status with the imported form of marriage technically named karpu (or aranilai-marriage according to law), if once again the parties who have married according to kala vu did not go througth the ceremony prescribed for the Karpu form, they would not derive the benefit of the privileges mentioned before of higher study, enrolment in the army and service in the king's embassy.

But the commentator notes that the privilege of assisting the king in danger as special constables and certain minor privileges do attach to the kalavu style of marriage.

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